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VOL. XXIII., No. 276.]

DECEMBER 1, 1893.

[PRICE 2d.; PER POST, 2½d.]

MISSING MUSIC.

MANY are the dangers to which the treasures of art and literature have been exposed. The invasions of barbarians, the ravages of armies, and times of disorder have helped to diminish the wealth bequeathed to mankind by great artists.

Rome was pillaged by the Vandals and Moors, by the Goths and by the Saracens; the valuable library of the Ptolemies perished in the flames; the wealthy city of Constantinople was sacked by the victorious arms of Mahomet II. And coming to modern times, one might mention the ravages caused during the wars of Frederick the Great or Napoleon I.; the Louvre, indeed, with its priceless collection of treasures, narrowly escaped destruction during the Commune of 1871. During our own Commonwealth the cathedrals and churches suffered, the organs were destroyed, monuments defaced, and books burnt. In addition to the havoc caused by war, works of art, buildings, sculpture, paintings, have suffered from accidents of various kinds—from fire, water, earthquake.

Music has also had its share of misfortune; and fire has naturally proved its chief enemy, though losses have occurred through war. The works of Vincenzo Albrici, once held in high esteem, were destroyed at the bombardment of Dresden in 1760. A curious event happened at Leipzig after the battle of Jena. The learned historian, Forkel, had written out in modern score some old and valuable masses, and they had already been engraved, and a proof corrected by Forkel (which proof is carefully preserved in the Berlin library). The French troops poured into Leipzig, and seized, among other things, these very plates, melting them down to make cannon-balls. Surely these masses might be called requiems—masses for the dead.

Many of Haydn's compositions were burnt in the fire which broke out at Esterhazy in the early morning of November 18th, 1779, and which destroyed the theatre, the instruments, and the music. Friedrich Kuhlau was another composer, many of whose manuscripts were destroyed by fire in 1830. This heavy loss, together with the death of his parents, so affected his health that he died as early as 1832.

Much of Bach's music has been lost, and it would

seem almost irretrievably; although after the discovery of the Schubert autographs by Sir A. Sullivan and Sir G. Grove at Vienna in 1867, the turning up of the score of Mozart's ballet music "Les Petits Riens" in the library of the Paris Opéra in 1873, and the finding of the Wagner symphony after it had lain concealed in a trunk for well-nigh half a century, it seems as if one ought never to despair. Even the "Gastein" symphony may one day recuscitate to silence those critics who doubt of its existence!

One would like to know what became of the original score of Mendelssohn's overture to the *Midsummer Night's Dream*. It was performed in London, and most appropriately on Midsummer night, 1829, but after the concert the score was left in a hackney coach and lost. The music, however, was still in the composer's head, who when he heard of the misfortune merely said: "Never mind, I will make another." This he did, and Sir George Grove tells us that on comparing it with the parts no variations were found. So, too, one would like to know what became of Wagner's two overtures "Columbus" and "Rule Britannia", the one written at Magdeburg in 1835, the other at Königsberg in 1836. After a performance of "Columbus" at Paris in 1841, score and parts disappeared. "Rule Britannia" is said to have been sent to the London Philharmonic Society in 1840, but, adds Mr. Dannreuther in his chronological list of the master's works, "apparently lost."

It would, no doubt, be easy to swell the list of works which are "wanted," but all we wish to do is to call attention to the fact that many a composition which must have cost its author much thought and time is missing, having perished, or buried in some dusty cupboard or drowsy library, become practically dead.

We have spoken of autographs accidentally destroyed by fire. But there are at least two cases in which composers wilfully consigned their music to the flames. Michael Brandt Mosonyi, Hungarian composer, born in 1814—so relates Dr. Hugo Riemann in his Dictionary—wrote an opera, *Maximilian*, which Liszt wished to produce at Weimar in 1857. The great pianist desired some changes, whereupon Mosonyi cast his score into the fire. The other instance—also related by Dr. Riemann—is of a composer, whose name we cannot for

the moment recall, who gave away a quantity of his music to a firework maker. This composer must have been of a kindly disposition. He perhaps thought his music unworthy to live, but so arranged that even *in articulo mortis* it should give out light and prove a source of pleasure. "Firework music" is a common term; but we doubt whether any composer of such stuff ever thought of turning his paltry productions to such luminous account.

PETER TSCHAIKOWSKY.

THE Russian musician lately deceased was one of the foremost men of his day, and by his death our art has suffered a distinct loss; for he had only just arrived at the age of maturity, and there is every reason to believe that he would have still added to his reputation. So far, however, as England is concerned, the question is not so much what might have been, but what Tschaiikowsky actually accomplished. His name is tolerably familiar among us, but, somehow or other, we know very little of his music. Take, for instance, his operas. He wrote seven, and yet, of these, only *Eugene Onéguine* has been heard in London. César Cui, the composer-critic, may be right in saying that dramatic music is the "côté faible" of Tschaiikowsky, and it must be confessed that the work just mentioned did not create a very strong impression; but the performance was not in all respects perfect, and the opera may not, after all, represent the composer at his best. One accepts, too, Cui's criticism *cum grano salis*, for he finds in Tschaiikowsky's operas traces of "the defective and irrational system of Wagner" of assigning a more important rôle to the orchestra than to the stage. That is an old objection—one which was raised against Gluck, Mozart, and Beethoven, and one which nowadays speaks rather in a composer's favour. Then, again, Cui complains that, in spite of warm patronage, the success of Tschaiikowsky's operas has been only mediocre; but from history, we know that popular success is often slow of foot.

In an article on Tschaiikowsky in our columns,* the few instrumental works by which he was known here were mentioned; to these must now be added the 4th Symphony in F minor, produced under the composer's direction at a Philharmonic Concert only last June. But Tschaiikowsky wrote six symphonies, and has left, we believe, one in manuscript. Then, besides, there are symphonic poems, suites, quartets for strings, and other chamber music—works which have never been given here. From the one opera, and the few instrumental compositions known to us, it is quite impossible to form a serious, solid opinion of Tschaiikowsky as a musician—impossible to assign the place which he is likely to occupy in the pages of musical history. His sudden death may draw attention to his music; Mr. A. Manns or Mr. A. Chappell would find it an easy matter to draw up an interesting programme selected entirely from his works, and such a scheme appears to us by no means unreasonable. If not earlier, the first anniversary of his death might prove a suitable occasion; that of his birth is out of the question, for he was born—at least, so say the dictionaries—on Christmas Day. But his death may serve a wider purpose, and through Tschaiikowsky the claims of modern Russian music to consideration may become more fully recognised. Not to mention the works of Glinka and Rubinstein, why should not some enterprising manager let us hear some of the symphonic works of Dargomijsky, or the symphonies of Borodine, or the *King Lear* music of Balakireff?

* See MONTHLY MUSICAL RECORD for November, 1892.

The melancholy charm of Russian national music attracted Weber and Beethoven; Liszt and Berlioz were in strong sympathy with the efforts of Russian composers, while the enthusiasm in Russia for music generally has been acknowledged by creative and executive musicians of various nationalities. A closer acquaintance with Russian music will increase our knowledge and widen our sympathies, and is, therefore, much to be desired. It would be unjust to close this brief notice of Tschaiikowsky without referring to the degree of Doctor conferred on him by the University of Cambridge only last June. Great men, as a rule, care little for the titles and distinctions which the world can offer, and can afford to despise them; but such a public recognition of service rendered to art by a foreign composer is not only a graceful compliment, but an act likely to bring about "sweeter manners" among musicians who, instead of dwelling together in unity, are too much inclined to be jealous one of another, and to disparage rather than praise.

MARS AND MUSIC.

IN 1798 Napoleon sailed to Egypt, won the battle of the Pyramids, and on his return to Paris became First Consul. Then followed brilliant victories over the Austrians, and the drawing up of the famous Code Napoleon. Beethoven had watched the soldier's career with interest, had looked upon him as the saviour of his country, and, accordingly, wrote a "Napoleon Bonaparte" symphony—the "Eroica." The work was finished in 1804, and ready for transmission to Paris, when the news came that Napoleon had made himself Emperor. Beethoven at once tore off the title-page and dashed it to the ground. The hero disappeared, but the symphony remained; to Napoleon must be traced the origin of that symphony: he—or rather the ideal picture of him framed by the composer—had proved the source of inspiration. One year later (1805) the conqueror crossed the composer's path. Napoleon, having defeated the Austrians at Ulm, had taken up his quarters at Schönbrunn (November 13). One week later *Fidelio* was produced, but the Emperor and Empress and chief nobility had left the city of Vienna, which was occupied by French troops under the command of Murat and Lannes. No moment could have been more unpropitious; the opera was only played three times, and the French officers who, on the first night, occupied the principal seats in the house formed anything but a sympathetic audience; the Prussian army was in Moravia, and military minds must have been filled with thoughts of coming battle—of that great battle of Austerlitz, fought on December 2nd, which completed the humiliation of Austria. From a notice of the period, we learn that, for the other two performances, the theatre was deserted.

But the name of another famous composer is connected with this occupation of the city of Vienna by the French. Napoleon found Cherubini at Vienna, where the latter was making preparations for the production of his opera *Faniska*, and forthwith summoned him to Schönbrunn to organise and conduct his *soirées*. Napoleon disliked Cherubini; ten years previously, as Consul, he had bestowed on him an inferior appointment, and made no secret of his antipathy to him. The cause, indeed, for it is not altogether clear; there may have been personal reasons, but Cherubini's music was repulsive to the soldier of simple tastes. "Your music is so noisy and complicated," he once said to the composer, "that I can make nothing of it." And on another occasion it is related that he informed him that his music was too learned and too German. It was during this stay at Vienna that Cherubini made the

acquaintance of Beethoven, and was present at the first performance of *Fidelio*. The high esteem in which his music—especially his operas—was held by the German composer is well known. His opera *Faniska* was produced at Vienna on February 25th, 1806. The peace of Pressburg had been signed, and the French no longer occupied the city; but there was fighting in Italy, and the moment was scarcely a favourable one. The public, however, applauded; the critics approved; and the two great masters, Haydn and Beethoven, had nothing but praise for the new work.

Three years later Napoleon again defeated the Austrians in Bavaria, won the battle of Wagram, and advanced to Vienna; but his entry was opposed, and on May 12th he bombarded the city. Beethoven, who, lodging in the Wallfischgasse, was exposed to the firing, beat a hasty retreat to the Rauhensteingasse, and there—so relates Ries—he hid in a cellar so as not to hear the noise. At this time, it may be noted, the composer was at work at his pianoforte concerto in E flat. The bombardment was soon over, yet not until it had brought discomfort—nay death, to the veteran composer of "The Creation." Shot fell close to his house at Gumpendorff, where, "old and weak," he was calmly awaiting death. When his servants, filled with alarm, ran to him, with dignified air he exclaimed:—"Why this terror? Know that no disaster can come where Haydn is." But though the spirit was strong, the flesh was weak; a convulsive shivering gat hold of him, and he was carried to his bed. Before the end of the month his eyes were closed in death. It is recorded of Napoleon that he gave orders to the gunners to spare the house of Haydn, whose name had probably been mentioned to him.

With the victory of Austerlitz the student of the history of music will then associate the failure of *Fidelio*; and with that of *Wagram*, the death of Haydn. The depressing circumstances under which *Fidelio* was produced must have acted unfavourably on the composer, and musical art thereby have become the loser. Had his opera been received with sympathy, even if not with enthusiasm, the master might have written again for the stage, and probably have hastened the reform of opera. The death of Haydn, so far as the man was concerned, may call for sympathy; for to pass his last hours amid the din and turmoil of war must indeed have been trying to one who had spent his life in ease and quiet. His work, however, was accomplished; the accompaniments of his old age—according to one of his biographers—were only "the fear of falling ill, and the fear of wanting money."

STUDIES IN MODERN OPERA.

A COURSE OF LECTURES DELIVERED IN THE PHILOSOPHICAL INSTITUTION, EDINBURGH.

BY FRANKLIN PETERSON.

(Continued from p. 219.)

VII.—TRISTAN AND ISOLDE.

Tristan and Isolde is probably the most difficult of all the music-dramas. It is for the most part practically unquotable, because in it Wagner uses his "Melos" in one continuous stream—surpassingly beautiful, it is true, but time and study are required before any ordinary hearer can say that he is able to keep his feet in it. The pianoforte score conveys less to the eye than do those of the other dramas, and therefore to the average student a real acquaintance with *Tristan* depends largely on patience,

study, and opportunities of hearing the work adequately performed. A criticism as easy and as exaggerated as it was frequently repeated, is that "a duet which lasts for six hours is an absurdity, not an opera." It is a long work certainly, and little interest is centred in any but the two chief characters; and yet those who know the Wagner scores best give *Tristan* a place second to none. With the exception of *Parsifal*, which for many reasons must be placed on a separate and solitary platform, it is certainly the most fascinating of all Wagner's works. The story is so sad—so supernaturally human (if one may use the expression) in its pathos—and its details are so simple, depending on no scenic effect, no exciting chorus-work; and when one has mastered the details, and is familiar with the motives and dramatic conditions, when acquaintance with the work has relieved the perpetual strain of following an ever-new melody, the fascination which seizes the heart and mind from the first notes of the Vorspiel does not relax its hold until the curtain closes on the last sad scene.

Truly, it is a magical "power over tears," which weaves its spell as the story unfolds itself. The sad faces of the lovers look out from the canvas less shadowy than those whom Dante saw, more noble than the two who live in Tennyson's "Guinevere." Fate is the keynote; and among the rocks of Fate's hungry whirlpool—"more deep, more dark than the wide sea's womb"—all the love, all the longing, is crushed in night.

The Introduction is based on the expression of "Sehnsucht" (a word which is only imperfectly translated by "yearning"); and surely music never penetrated an emotion deeper or expressed it more poignantly than in the first phrase with its threefold repetition—as of a spirit stretching out empty arms in a very agony of "Sehnsucht."



Then follows the short phrase (a) which tells of the first time when Tristan's eyes met those of Isolde. These



flow on into the tale of their love, their misery, their fate, their defiance of death, and the Prelude closes, or rather breaks off, in the unsatisfied notes of longing with which it began.

The first act shows Isolde with her maid, Brangäne, on the ship which Tristan is steering to Cornwall, the realm of his uncle and benefactor, King Mark. Tristan stands at the helm with a set white face, and Isolde's name burning into his heart. For he, "the soul of honour," had not felt at liberty to woo the lovely Irish princess for himself, bound as he was in gratitude to King Mark and stained moreover with the blood of Isolde's kinsman Morold, whom he had slain in single combat. Isolde, won in the blunt old fashion for the Cornish king, feels cruelly wronged by Tristan's conduct. She tells Brangäne of Morold's death,

and how she had discovered the slayer of her betrothed kinsman in the wounded stranger "Tantris," who had come to the palace to be saved by her mother's well-known healing art, and how the uplifted sword had fallen from her hand when she found the stranger's eyes fixed on hers instead of on the threatening blade. She now summons Tristan, and when he offers her his sword to avenge on his unprotected breast the death of Morold she demands instead that he drink expiation (Sühne). He, understanding her purpose to mix poison in the cup, agrees to embrace death, but when he has drunk only half the cup Isolde snatches it from him—"Traitor! wouldst thou here also deny me my right?"—and drinks what is left. Having by this act silently confessed their mutual love, in recognizing its hopelessness, they stand looking in each other's eyes, and await the dull relief of death. But the faithful Brangäne has substituted the "love potion" for the "death potion"—has prepared life-long misery instead of sharp, kind death, and the passion which grows in their eyes is henceforth to overmaster them and "to lead these twain to the life of tears and fire,—to the lifeless life of night."

"Each on each
Hung with strange eyes, and hovered as a bird
Wounded, and each mouth trembled for a word;
Their heads neared, and their hands were drawn in one,
And they saw dark, though still the unsunken sun
Far through fine rain shot fire into the south;
And their four lips became one burning mouth."

The second act glows with passion from the beginning to the end. The Introduction portrays Isolde's impatient expectation of her lover. She is now in King Mark's castle. The king is hunting, and his court is with him—all save Tristan, who only awaits the extinction of Isolde's torch to fly to her arms. The night draws down, the hunting-horns die away in the distance, and in spite of Brangäne's entreaties and warnings Isolde seizes the signal torch, exclaiming, "Even were it my life's light, thus would I quench it, smiling." The duet, or rather the series of duets which follow, is pitched in an ever more impassioned tone, and the intensity is only relieved as in actual physical exhaustion by the soothing "Slumber" motive and by the song Brangäne sings in her watch-tower.

"Slumber Motive."



The second last duet is the "Dedication to Death," the only release the hapless lovers may look for, and infinitely pathetic are the notes in which the words find expression.



The mad passion of the last duet is interrupted at its height by the return of King Mark, who has been informed of the treachery of his friend and hero. Though he knows nothing of the Fate in whose hands the lovers are as clay, his chief feeling is a wistful disappointment in his cherished ideal Tristan, and it is Melot, the betrayer, whose sword is stretched out against the unguarded breast of the friend for whom he had feigned unbounded admiration.

"Melot smote aright
Full in the wound's print of his great first fight."

Mark is avenged and Tristan is carried home to die.

The third act is introduced by a new form of the "Sehnsucht" motive, dark with the death which is to be the lovers' expiation.



At times there comes from the sea-shore the melancholy strains of the pipe played by a shepherd who has been stationed on the shore to give warning of Isolde's arrival. The faithful henchman Kurwenal has sent a trusty messenger to beg her to come, "for her art alone can cure the wound." Tristan lying in the courtyard of his deserted castle in Brittany hungers with the longing of a dying man to see once more the sweet face of her who is his life. This scene is indeed rather long and exceedingly difficult, but it serves to relieve the tension of passion and to prepare the audience for the last scene. Tristan's dying eyes see Isolde's ship before the changed and joyous notes of the shepherd's pipe carry the tidings to Kurwenal, who hastens down to the shore to meet the Princess. Tristan becomes delirious, and raising himself from his couch he tears the bandage from his wound—

Iseult!—and like a death-bell, faint and clear,
The virgin voice rang answer, "I am here."

But his life-blood is gushing out in a warm red stream; she is only just in time to pillow his head on her breast and to catch the last faint breath which dies away in her name:—

And ere her ear might hear her heart had heard,
Nor sought she sign for witness of the word,
But came and stood above him newly dead,
And felt his death upon her; and her head
Bowed as to reach the spring that slakes all drouth,
And their four lips became one silent mouth.

Brangäne has told King Mark of the potion, and how hers was the blame. The generous king has taken ship

and hastened after Isolde to assure her and Tristan of his forgiveness; but Kurwenal in his despair sees only the avenger, and, single-handed as he is, tries to defend the castle gate. Melot is the first to force an entrance, and pays the penalty to the trusty henchman's sword. Kurwenal falls at last, and drags himself to die beside his master's dead body. Isolde recovers consciousness under Brangäne's care, and raising her head a little she begins that wonderful "Death Song" which Wagner has surely drawn from the fountain-head of tears. Unwonted moisture stands in not a few eyes as the lovely girl, in notes which we heard in the second act as the "Dedication to Death," pours forth the death of her broken heart at the altar of her dead love. The curtain closes as she sinks lifeless in Brangäne's arms.

(To be continued.)

DR. BLOW AND HIS PUPILS.

GENTLE READER,—Are you tired of the music of the present—of the exciting Pagliacci, of the Mascagni Intermezzo? Are you weary of listening to discussions about Wagner, between those who would belittle him and those who would extol him to the skies? Are you worn out with watching for the rise of some new star in the musical firmament? If it be so, come with me for a few moments within the quiet precincts of Westminster Abbey; and while you gaze at the monument erected to Dr. Blow, I will tell you something about this master and some of his pupils.

Dr. John Blow was born in 1648, and, already at the age of twenty-one, was appointed organist of Westminster Abbey. But in 1680 he magnanimously resigned in favour of Purcell. On the death (1695) of the latter, however, Blow resumed the duties, and held the post until his own death in 1708. Mr. E. Pauer, in his "Old English Composers for the Virginals and Harpsichord," has given interesting specimens of his instrumental music; but I would now tell you something about a volume in the British Museum, published in 1700, only four years after the appearance of Purcell's "Choice Collection of Lessons"; it is entitled:

"A Choice Collection of Ayres
for the
Harpsichord or Spinett,
With very Plain and Easy Directions for young
Beginners."

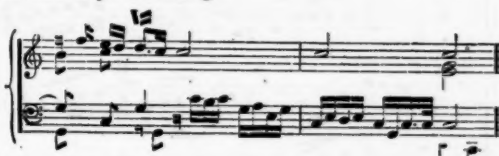
It may be said, *en passant*, that, judging from the contents of the volume, the "young beginners" of that period were far ahead of those of our day.

Now these "Ayres" are actually "Lessons." The first is by Dr. John Blow himself, and the others are, respectively, by Mr. Francis Piggott, Mr. Jeremiah Clarke, Mr. John Barrett, and Mr. William Crofts. One word respecting these "Eminent Masters," as they are named on the title-page. Francis Piggott, Mus.Bac., was successively organist of Magdalen College, Oxford, the Temple Church, and the Chapel Royal, and died May 15, 1704. He composed, says the writer in Grove's Dictionary, "some anthems now forgotten." He succeeded Purcell at the Chapel Royal. Of the famous Jeremiah Clarke it will be sufficient to say that he studied under Blow, that he became organist of the Chapel Royal on Piggott's death, and that he died by his own hand in 1707. Mr. John Barrett, another pupil of Dr. Blow's, was organist of St. Mary-Hill Church about 1720. Of the celebrated William Croft, or Crofts (as he sometimes spelt his name), it will suffice to give the dates of his birth and death,

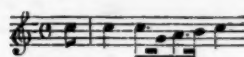
1677 and 1727, and to add that he was one of the Children of the Chapel Royal under Dr. Blow, that he became joint organist with Clarke at the Chapel Royal in 1704, and, on the death of Clarke in 1707, sole organist. One is not altogether justified in ranking Francis Piggott as a pupil of Blow's, but if not directly so, he must have been influenced by him, and must, too, have been well known to the eminent master. In the volume under notice the publisher informs the reader that, after naming the men that composed these Lessons, "twould be Presumption and Impertinence to Offer at a Character of 'em, and 'tis Sufficient to Assure the Reader that they are Genuine." As our brief description of this volume will show, the publisher might have added, "and highly interesting." In the preface the "Graces" are fully explained; and considering the difficulties, and, at times, uncertainties connected with ornaments, these explanations are welcome. They are precisely similar to those given in the third edition of Purcell's "Lessons for the Harpsichord."

The first "sett," as it is called, is by Dr. Blow, and includes an "Almand, a Corant, a Minuett, a Sarabrand (by Mr. Crofts), and a Jigg." Whether the two last movements really belong to the "sett" seems open to serious question; the one, as mentioned, bears another composer's name, and the latter is in A major, whereas the other movements are in D minor. The "Almand" is more stately and of more importance than similar movements in Purcell's "Lessons," published only four years previously: a comparison with Handel's Allemande in his third suite (same key), will be found interesting. The "Corant" is in $\frac{3}{4}$ time: it is the old dotted movement with the "rhythm at the close of each section. The "Minuett" is short, and is well described by a former possessor of the book, who has written above it in ink, "smooth." I pass by the Croft "Sarabrand" (can anyone, by the way, throw any light on this spelling of the word?) as later on there is a complete "Sett" from his pen; and, also, the short, unimportant "Jigg."

The next "Set" (Dr. Blow's was honoured with two t's) bears the name of Mr. Frn. Piggott. It opens with a short, but substantial Prelude of only eight bars, in the key of C major. It begins with scale-passages for each hand; then come some points of imitation, a cadence, and the somewhat quaint ending—



There follows an "Almand," and here again the comment of the owner, "near to Handel," seems most appropriate. It is, as we shall see immediately, not the only nearness to Handel in the volume. The "Corant," an excellent contrast, is equally interesting. As in the early Suites, the one reflects the spirit of the other. The Almand commences



the Corant

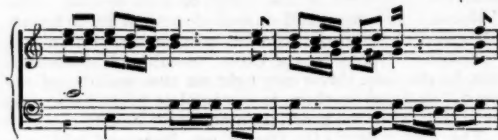
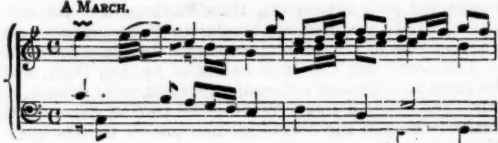


The "Sarabrand" is simple, but imposing in character, and the harmonies are unusually bold. The "Jigg" is lively and, in usual fashion, the principal lively theme



is inverted in the second section. The "Jigg" ought to conclude the set, and possibly does. On the following page, however, there is a March, still in the key of C. It is followed by a "Minuet," which, considering its family likeness to the March, would seem to be intended as a kind of "Trio." At the end of the latter, though undoubtedly referring to the two pieces, is written, "By Frn. Piggott;" while, at the top of the page is written in ink, "Excellent." The whole of this music is now given; and the reader is requested to notice—first, its dignified character, and, secondly, its remarkable nearness to a well-known march by Handel—

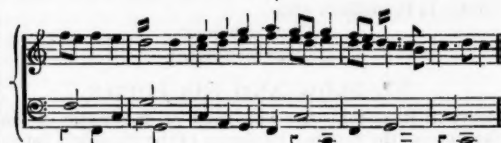
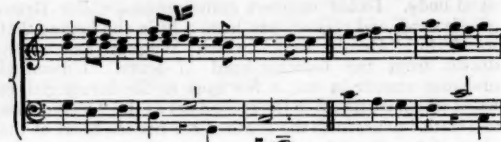
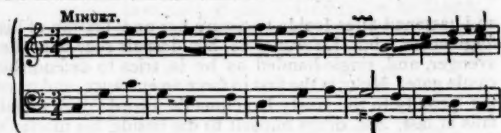
A MARCH.



1st Strain repeated.



End with the 1st Strain.

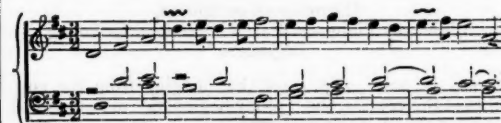


The following, quoted from explanation of Graces, will show how the signs in the March are to be interpreted:

~ Played.



Then follow a number of short pieces by "Mr. Clarke." First, a characteristic "Trumpett Minnuett," the opening phrase given out *tasto solo*-wise, as if by a trumpet. Then a short "March," a pleasing ("excellent," again says our commentator) "Ayre," a brisk, bold march entitled, "The Emperour of Germany's March," a "Serenade" styled "remarkable." It is really fine; the opening section runs thus:—



and, lastly, a fine "Prince of Denmark's March."

We then come to a set of "Ayres" by Mr. John Barrett, an Almand, Corand, Sarabrand, and a movement entitled, "The St. Catherine," described by our glossator as "airy tautology"—unless, indeed, this refer, as is quite possible, to the whole set.

The volume concludes with two fine sets by Croft. In the first, a Sarabrand comes, curiously, between the Almand and Corant.

J. S. S.

THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST.

(Continued from p. 247.)

VOLUME IX.* (Continued.)

No. 5, Fantasia and Fugue in A minor :—



This forms the first number of the Peters Supplementary Volume (IX.), and is No. 5 in the B.-G., Vol. XXXVIII. F. A. Roitzsch edited it from a copy found among the effects of Johann Nepomuk Schelble (Founder of the Cecilia Union, Frankfort, and already mentioned in the course of these papers), and it is printed in Peters' Edition, without separate stave for pedal. The editor of the B.-G. volume had only one other copy with which to compare the above—that now in the Berlin Library, the bequest of [Joseph?] Fischhof. This, Ernst Naumann describes as being full of errors. The Fischhof mentioned was, presumably, Joseph Fischhof, pianist, born April 4, 1804, in Moravia; died at Vienna, June 28, 1857. Reference to this work, and the next to come under notice, will be found in Spitta's Life of Bach, Vol. I., p. 436 (English edition always to be understood). It is there classed among the "clavier" fantasias, and assigned to the Weimar period (1708-1717). The work is given by Mr. Best in proper form, on three staves, and also in the same way in the B.-G. Vol. The first difference in the text occurs on p. 641, l. 2, b. 1; the chord at the commencement of the bar having an *a flat*, making it an inversion of a minor ninth. It is so in the B.-G. Vol., but in Peters the note is *g*. One of the copies above referred to has *g*, the other *a*, so that the *a flat* seems an ingenious compromise; but a similar passage two bars earlier should be decisive as to which is correct. In the pedal part, p. 645, l. 2, b. 2, the second note, tied, is, in Best, a crotchet, in the others a quaver. In the cadence introducing the fugue, the pedal, in Best, descends to *a*, first space; in Peters it rises to the fifth line. Page 647, l. 1, b. 4, last half, Best follows, with the B.-G., the Fischhof copy, as (*a*); Peters, the other, as (*b*) :—



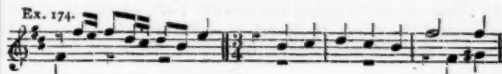
The latter causes consecutive octaves with the bass. There is a slight difference in the next bar, the pedal note, third beat, being a crotchet, in Best, and a quaver in the other editions, but in these others the subject, entering four bars earlier, is not assigned to the pedal at all. In the second bar, top part, on p. 649, Mr. Best differs from the Peters text, the former reading as (*a*), the latter as (*b*) :—



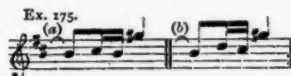
Page 653, third part, middle stave, the third beat is *b*; in Peters, *c*. Same page, l. 3, b. 1, the first note is *b*,

and the note under it, a quaver; in Peters the first note is *d*, and that below, a semiquaver. In the next bar, middle stave, in Best the *g* is a demisemiquaver; in the B.-G. a semiquaver; in Peters the note is left out. The *cadenza* passage, in Best, p. 654, b. 3, to the note *c* after the termination of the shake in the next bar, is, in Peters, a third higher. According to Naumann the Peters edition here is in error, the passage being correct in the Fischhof copy. In b. 3, l. 2, same page, the *f* sharp, middle stave, is in Best tied to the previous note as a first inversion of the suspended ninth; in Peters the note is *g*. The B.-G. agrees with Best, but gives it as a small note, implying a doubt as to its correctness. In bar 4 from the end, the chord at the beginning is, in Best, written in quavers; in Peters, in semiquavers.

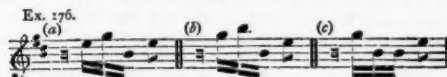
No. 6, Fantasia con imitazione, B minor :—



This Fantasia is not published in the Peters edition among the organ works, but will be found in Vol. 216 of the Peters edition of the complete works, being No. 7 of Book 13 of Series I. It is the sixth number of the B.-G., Vol. XXXVIII. Spitta remarks of it, that it does not seem to him to have been intended for the organ, neither does he think it fitted for that instrument. Of the six copies, besides the published edition of Peters, that Naumann was able to collate, not one directly states in the title that the piece is for the organ. The "Voss-Buch," so often mentioned, is a "collection of twelve clavier and organ pieces," but under which description the B minor Fantasia comes, I am unable to state. Naumann thinks its whole character better suited to the organ. So do doctors differ! There are many slight differences in the various copies; but, as before, my scrutiny is limited to the three editions under notice. The first divergence will be found in Best, p. 656, line 2, b. 4, first group, top part, which reads as (*a*), and Peters, p. 41, l. 3, b. 1, which is as (*b*) :—



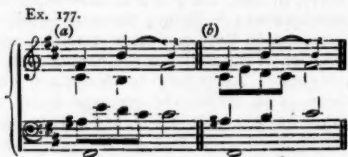
The B.-G. agrees with Best, but gives the semiquavers in small notes. Peters alone gives *e* instead of *f*, in the last group, second voice, l. 3, b. 2, of same page in Best. In the first bar, p. 657, second voice, second beat, Peters again gives *e* where the others have *f*. The B.-G. *f* is a small note. The last note, middle stave, line 1 of p. 657, is *d sharp*, and so in Peters; but in the B.-G. it is *e*, this being supported by all the MSS. In the next bar, top part, first group, all the editions differ, Best being as (*a*), Peters as (*b*), and the B.-G. as (*c*) :—



Substitute *e* for *g* in the last of the above, and another reading will be illustrated. Bar 1, line 3, last beat, middle stave, on same page, Best has *d*, and Peters *b*. All the other copies agree with Peters, but Naumann thinks it probable that *d* is right, and it may be, as it supplies the third to the chord. The first half of the

* Augener's Edition, No. 9,802.

last bar but one, before coming to the "Imitation," is in Best and the B.-G. as (a); in Peters as (b):—



In the last bar but two, p. 659, Best, middle stave, the minim *a* is replaced by two crotchets, the second falling an octave. Page 660, line 1, b. 12, top part, the last note is *a*; in Peters, *f sharp*. The passage beginning ten bars from the end, and extending to four bars, is first assigned to the manual, and answered on the pedal two bars later. In some of the copies, the lowest part, or pedal, comes first, and the effect is therefore different where the parts cross. On the pianoforte, of course, there would be no difference.

STEPHEN S. STRATTON.

(To be continued.)

LETTER FROM LEIPZIG.

THE celebration of the Jubilee Centenary of the Gewandhaus concerts, to which brief allusion was made in these columns last month, took the form of two festival orchestral concerts and a special concert of chamber music. For the first concert Dr. Reinecke had composed a "Solemn Prologue" in the form of an overture. After the prologue (which was well received) came a festival poem by H. v. Gottschall. This was ably delivered by Fräulein Manche, of the local theatre. A setting *a cappella* of "Ein feste Burg" by Doles came next on the programme. This work was considered especially appropriate to the celebration because the words "Ein feste Burg ist unser Gott" were the motto of our now world-famous institution in its early days before it migrated to and was named after the Gewandhaus, and also from the fact that Doles was the first conductor of the concerts. It was admirably sung by the Thomaner choir, conducted by their cantor, Herr Gustav Schreck. Bach's Concerto in D minor for three pianofortes was next played by Frau Professor Kretzschmar, Fräulein Müller, and Herr Professor Reinecke. The concert concluded with Mendelssohn's Symphony in A minor.—At the second festival concert, Beethoven's overture *Leonora* (No. 3) and Schumann's cantata *Paradise and the Peri* were the principal works performed.—The chamber music concert brought forward Haydn's Quartet in D, played by the Prill quartet party, and Mozart's Quintet in G minor, played by the Hilf party, with the assistance of Herr Unkenstein. Herr Eugen d'Albert played Beethoven's Sonata appassionata, a Passecaille by Bach, and Andante by Schubert; and Herr Sistermanns contributed several Lieder by Schubert. From the list of pieces given it will be seen that novelties scarcely figured in the celebration scheme, only works of sterling and standard merit being allowed. The inclusion of a work by Professor Reinecke was a fitting compliment to the present conductor of the Gewandhaus, who, in spite of increasing years, shows very little sign of impaired vitality. His activity is really marvellous. Limits of space forbid my describing in detail the performances of the various works. Their all-round excellence may be gathered from the fact that there was not a single wrong note, with the exception of a "quack" on one of the horns in the *Leonora* overture. All the artists entered into their work *con amore*, and with results gratifying in the extreme.—The two following Gewandhaus concerts (of the regular series) were so arranged as to be in some measure supplementary to the special festival concerts, for at the first works by Rietz and Hiller, and at the second by Gade, were put under contribution. Rietz and Hiller were both former conductors at the Gewandhaus, while Gade is one of the most distinguished of Leipzig alumni. The Symphony in A by Julius Rietz proved a very bright and acceptable work despite its sixty years.

Schubert's unfinished symphony and Beethoven's Symphony in A were the other orchestral items of this the third concert of the regular series.—At the fourth concert, Weber's overture to *Der Freischütz* was the opening and Gade's Symphony in C minor the closing work. A spirited Festival March by Gounod was also included in the scheme. Herr Concertmeister Hilf played Beethoven's Violin Concerto and Paganini's variations on "Di tanti palpiti."—At the fifth concert (on Oct. 9th), Brahms' fine Symphony in F and Mendelssohn's overture to *A Midsummer Night's Dream* were excellently rendered. Berlioz's "Danse des Follets," though played as well as might be wished, did not please to anything like the same extent as the two works just mentioned. Its piccolo tricks and altogether artificial method are certainly not in the best taste. Herr Scheidemantel was the vocalist. He chose Beethoven's song *An die Hoffnung* (using the awkward orchestral accompaniment added by Riccius) and one or two acceptable Lieder by Brahms and Rubinstein.

Dr. Kretzschmar's Academic Concerts and those of the Liszt Society have both begun their season, and are attracting good audiences. Among the numerous extra concerts were two given by young Raoul Koczalski, at one of which the pianist figured also as a conductor of some of his own compositions.

Noteworthy pianoforte recitals have been given by Fräulein Clothilde Kleeberg and Herr Barth.

Some stir has also been created by Arthur Argiewicz, a violinist, said to be only nine years of age.

The Leipzig Singakademie recently performed *Franciscus*, by Edgar Tinel, which proved to be a work of exceptional interest. The society had secured as soloists Fräulein Plüdemann, Messrs. Vogl, Schelper, Trautermann, and Hungar. The composer has entirely eschewed the oratorio style, and we find St. Francis under the spell of the world, illustrated by the strains of a hyper-modern waltz, such as Bizet or Massenet might have written. St. Francis, who made a vow of poverty, is accompanied with a parade of instrumental pomp which strikes one as, to say the least, highly anachronistic. He is made to sing with a fervour such as we are more accustomed to associate with Tristan or Tannhäuser. Indeed, the influence of Wagner is unmistakably felt. The work is brilliantly written, and made an immense impression at its first performance. Dr. Klengel, who conducted, did his work admirably. The composer was called, and heartily applauded, the same honours being conferred on Dr. Klengel. *Franciscus* will surely be heard of again.

OUR MUSIC PAGES.

WE present our readers this month with a two-part song, "The Fairy's Tea-party," by A. Moffat, which we feel assured will find favour with all the young folk who are anxious to prepare something suitable for Christmas entertainment, whether in public or private. The words and music are well suited to each other, and both are excellent for this purpose. The song is easy to learn and introduces only notes that are in the middle register of the voice.

Reviews of New Music and New Editions.

Reflections upon Musical Art. By JOSEPH GODDARD (Goddard & Co.).

ANY attempt to penetrate the secret of the emotional power of music deserves consideration, and especially so when, as in the present instance, the writer has prepared himself for his difficult task by careful reading and due reflection. He discusses Herbert Spencer's theory, that vocal music originally diverged from emotional speech gradually, but feels—and, we believe, rightly—that such a theory will not explain the whole mystery of

music. Certain facts, too, seem to protest against such an evolution. Emotional speech and music have, naturally, many elements in common, and yet in essence the latter, Mr. Goddard maintains, differs from the former. The "thrill" of the positive musical sensation, the arousing of feeling directly, he regards as special powers of music. It might, however, be argued that such powers, though in an inferior degree, belong also to impassioned speech, and that the difference is, therefore, one of degree rather than of kind. Speech is the expression of thought, and though feelings may be directly aroused by the tones of the voice, yet, being faint, they do not attract notice *per se*: tone and word are mixed, and to the latter is ascribed almost all the effect. Mr. Richard Wallaschek, in his recently published "Primitive Music," will not, however, for a moment, admit that music can be the direct offspring of emotional speech, for he says: "The most primitive music is no melody, but noise reduced to time." To that, however, it may be answered that "noise reduced to time" can scarcely be regarded as music. In a brief notice, complex questions relating to the art of music cannot be properly discussed, and, for the present, we merely call attention to Mr. Goddard's "Reflections." He has many things of interest to say about the position of hearing among the senses in connection with music. And his principle of "arbitrary association," bearing as it does on the theories of Richard Wagner, is of importance. "Music applied to language is aiding phenomena," says Mr. Goddard.

Dorfmusik (Rustic scenes). 18 *characteristische Stücke für das Piano-forte*. Von RICHARD KLEINMICHEL. Op. 56. No. 11, Die Mühle am Bach (The mill on the brook); 12, Bruder Studio (The student); 13, Landmann's Morgengesang (Peasant's morning song); 14, Handwerksburschen Lied (Journeyman's song). London: Augener & Co.

THESE pieces are especially suitable for teaching purposes, and are, in addition to this, cleverly written. Nos. 11 and 14 are two lively tunes in $\frac{3}{4}$ rhythm, and were it not for one passage for the right hand in the middle of No. 11, they would serve admirably as "first pieces." No. 12, "Bruder Studio," is the popular German student's song, "Wer kommt dort von der Höh," also an excellent first piece. No. 13, "Landmann's Morgengesang," is considerably more difficult for small hands than the others. We consider all of them worthy to be added to the teacher's *répertoire*.

Twenty-five short original Pieces for the Piano-forte. Nos. 13—25. London: Augener & Co.

WE referred last month to this happy thought of the publishers, and we now draw attention to the completion of this set of easy, high-class little pieces, each of which, beautifully printed, is issued at the modest price of a shilling. The different composers who have been drawn upon are Krause, Gurlitt, Scharwenka, Pauer, Heale, Reinecke, Loeschhorn, Schumann, and Mendelssohn, so that it will be evident at once that there is plenty of variety to choose from. Each piece is carefully fingered, and the whole publication must surely supply a real want.

Mélodie en Fa, pour le Piano. Par ANTON STRELEZKI. *Intermezzo Scherzoso pour Piano*. Par ANTON STRELEZKI. *Étude pour Piano*. Par ANTON STRELEZKI. London: Augener & Co.

OF these three pieces the first two are decidedly superior to a good many, of this prolific composer's recent works which have come under our notice. The melody (dedicated to Mlle. Clothilde Kleeberg) is a refined little

piece of writing, with a certain poetic charm about it which will please many. The Intermezzo Scherzoso (dedicated to Mons. B. Stavenhagen) is quite an acceptable representative of its class, although it seems to us somewhat overburdened by unusual chromatic progressions. The Study (dedicated to Eugen d'Albert) contains no particularly striking feature, but it will be found agreeable, as well as useful to play.

Sonata in E flat. For the Piano-forte. Composed by E. A. CHAMBERLAYNE. London: Novello, Ewer & Co.

THE Sonata consists of three movements: *Allegro non troppo*, *Adagio sostenuto*, and *Allegro molto vivace*; and for a proper interpretation it requires a player with a sure command of the keyboard. The writer shows a fertile resource (which, however, occasionally runs away with him) combined with considerable ingenuity of construction. The last movement reveals decided talent, and, with a more matured style, we may confidently look for good work in the future from this composer's pen.

Berceuse and Scherzo from the Concerto for Piano-forte and Orchestra. By HORTON ALLISON. London: Forsyth Bros.

THESE two pieces are easy and effective, the Scherzo containing some graceful writing. The Berceuse, as it stands, is a little monotonous—possibly it has more variety in its original form. There is an obbligato for violin or flute for both numbers.

Symphonies by Beethoven arranged as Piano-forte Duets.

By E. PAUER. No. 1 in C major. Op. 21. (Edition No. 8,517a; net, 1s.) London: Augener & Co.

THIS edition of the Beethoven symphonies has one advantage over its predecessors—namely, the lettering, which has been added, enabling the performers more readily to find a starting point, in case of their losing their place. The pedal marks and the phrasing are also additional advantages. We could wish that a few indications of the orchestration be added; this would greatly enhance its value as an educational edition, and, perhaps, here and there a little fingering would not be amiss. In the matter of printing, etc., no fault could possibly be found, and we are of opinion that such an edition as this of the symphonies published separately was required, and will prove acceptable to many.

Sonata in C major for 2 Violins, Piano, and V'cello ad lib.

By H. PURCELL. Arr. by G. JENSEN. (Edition No. 7,431; net, 1s.) London: Augener & Co.

THE third of Purcell's Sonatas which has appeared in this collection does not strike us so favourably as the two reviewed by us last month, probably because the subjects are not so attractive; at the same time we do not find it in the least uninteresting. These works are in the main best adapted for teaching, especially as studies for the cultivation of a full, broad tone, and may also be considered good examples of this celebrated old English composer's style, which is remarkably like Handel's, but without the depth and power of that master. They are equally effective as trios for 2 violins and piano or 2 violins and 'cello, or as quartets for 2 violins, 'cello, and piano.

Morceaux mélodiques pour deux Violons avec accompagnement de Piano (ad lib.). Par F. HERMANN. Op. 26, Livre III. Morceaux Nos. 5 and 6. (Edition No. 5,328c; net, 1s.) London: Augener & Co.

THE third book of these most interesting compositions for two violins with an accompaniment for piano (*ad lib.*)

consists of two numbers—viz., No. 5 *Allegro con fuoco* in A major, $\frac{2}{4}$ rhythm, and No. 6 *Allegro giocoso* in G major, $\frac{3}{4}$ rhythm, changing to *vivace* in $\frac{2}{4}$ in the character of a scherzo. The former of these, bearing the title "Spring-time," is descriptive, and has some clever four-part writing for the two violins. The contents of this book are more difficult than Books I. and II., and are worthy of the highest praise, displaying as they do no ordinary powers of invention. They deserve to be placed on a par with the best compositions of this class, of the same degree of difficulty, which have yet appeared. We only express our hope that Prof. Hermann will add at least another three books to those already published.

Morceaux de Salon pour Violoncelle avec accompagnement de Piano. Par W. H. SQUIRE. No. 3, Minuet. 4, Mazurka. London: Augener & Co.

THESE two pieces are even better than the others by this composer which have already passed through our hands. The Mazurka is the better of the two; it is bright and lively, without being in any way difficult. The Minuet is almost as attractive, and we therefore recommend both pieces.

A Dream. Nocturne for Violin and Pianoforte. By GEORGE PALMER. London: Augener & Co.

THE above solo for violin is not a difficult one, and will be useful for teaching purposes, though it does not call for special mention on account of its originality. It is like so many other solos for violin bearing similar titles and of a soft emotional character, which with but few exceptions fall short of producing the effect desired. In this piece, however, we are evidently dealing with the work of an experienced performer, as the violin part lies well, and is properly bowed and fingered.

Thou Wondrous Love. Song with violin obbligato. By CARL REINECKE. London: Augener & Co.

THE vocal part of this song is easy; so also is the accompaniment, to which is added a most effective violin obbligato introducing several trills. The compass is that of a high voice, namely, from E to B \flat , and the character of the melody and accompaniment is Mendelssohnian, though without the slightest taint of plagiarism. With this song is given a separate voice part for the singer—in our opinion, a great advantage. We should consider it a benefit, though perhaps an innovation, if all songs were printed in the same way. The words, by C. O. Sternan, are decidedly sentimental.

Max Reger. Sonate in F moll, für Violoncell und Piano. Op. 5. (Edition No. 7,735; net 2s. 6d.)

NO one can read through this sonata without coming to the conclusion that the composer has much to say, but, at the same time, that his mode of writing is the reverse of comfortable. A composer in the heat of inspiration may not care to pause and reflect whether his music is easy or not of execution, but inspiration should be followed by criticism; and for the sake of the music, if not of the interpreter, rough places, so far as is possible, should be made plain. Anyone who plays through the pianoforte part of this sonata will certainly hope that Herr Reger will profit by this hint. But now to the music. The opening *Allegro* is full of earnestness. The passionate principal theme is not lacking in dignity, while the soft, plaintive, second theme forms a contrast as striking as it is appropriate. In the development section the subject-matter is presented in intensified form. We have, as it were, the picture of a soul struggling with dark fate; excepting in a few passages, storm and stress prevail, while these passages, if quiet, are unutterably sad. The *adagio*,

with its restless rhythm and extended length, is perhaps scarcely the right kind of movement to follow the opening one, but its heroic character and melancholy charm are features which deserve full recognition. The finale is an exceedingly complex movement; the varied rhythm, the striking harmonies will interest the listener, although the music, as a whole, will probably produce the effect of effort rather than of imagination. In the first two movements, in spite of all peculiarities of diction, the composer seemed to be speaking as the spirit moved him.

When Roses Blow. Song. Words by LADY LINDSAY. Music by HAMISH MACCUNN. London: Augener & Co.

A STUDY of this song has afforded us genuine pleasure. There is real pathos in the music, and, with a sympathetic singer, the song will make a great impression. Compass E—F.

Slumber Sweetly, Baby Mine. A Lullaby. Words and music by EDITH SWEPSTONE. London: Augener & Co.

AN agreeably written song, with words rather above the average, which mezzo-sopranos will be glad to possess. The melody is well defined, and flows easily and naturally, and is backed up by an interesting and well-written accompaniment.

Select Songs, with the Original Words and English Versions. By H. KJERULF. "After-glow" (Aftenstemning); "Nightingale, Sing!" (Syng, Syng!); "Dissimulation" (Förställningen); "Good Night" (God natt). London: Augener & Co.

WE come now to the last four of the set of select songs by this gifted composer, which brings the number up to twelve. The two last are the most important of these four, the two first are short, but nevertheless gems like the rest. "Good Night" is perhaps our favourite; the pathos of the words and music combined is exquisite, and, as they are so aptly blended, the song is easy to sing.

Forty leçons de chant, pour voix de contr'alto. Par J. CONCONE. (Edition No. 6,790; net, 1s. 6d.) London: Augener & Co.

AN excellent complete edition of the *Forty leçons de chant* for contr'alto voice, by Conccone, lies before us. They form a substantial yet handy volume of eighty-five pages, beautifully printed, and published in the best style at a remarkably small price. We presume that this master's vocal studies are too well known and appreciated to call for words of praise from us. As we look over the different numbers so familiar to us, we cannot help admiring again the beauty of these melodies, which embody so much useful material for the singing student.

The Rose and the Nightingale. A Cantata for female voices, with pianoforte accompaniment. Words by EDWARD OXENFORD. Music by JOHN ACTON. (Edition No. 9,027; net, 2s.) London: Augener & Co.

A PRINCE and princess, son and daughter respectively of two neighbouring kings, have been changed—the boy into a nightingale, and the girl into a rose—by a spiteful fairy, whose power over them could last only until love united them. How all this is brought about, Mr. Oxenford has shown in verse of a high order, and Mr. Acton has provided a capital musical setting. A perusal of the airs certainly awakens more than one reminiscence, but still, we are able to speak in high terms of the work as a whole, which is one of the best of its kind that we have seen. The choruses are well laid out for first and second

soprano and contralto, interspersed with solos for soprano and contralto, and all is well within the grasp of a moderately advanced ladies' singing class.

Four Songs, with Pianoforte accompaniment. By CHARLES WOOD. No. 2. "Why so pale and wan, fond lover"? No. 4. "Ah! Robin, Jolly Robin." London: Augener & Co.

TWO sixteenth-century poets have furnished the words for these songs, and there is an appropriate flavour of "three hundred years ago" about the music. Both songs are short, and can be sung by voices of moderate compass—the first extending from C to E flat, and the second D to F sharp. Singers who want something uncommon cannot do better than take up these songs.

Operas and Concerts.

CRITERION THEATRE.

THE revival of Offenbach's comic opera, *Madame Favart*, on the 9th was an event of some musical interest, for although the work belongs to the lightest school of operatic music, it is not wanting in good qualities of a tuneful kind. Miss Florence St. John distinguished herself as the heroine, singing and acting with much brilliancy. Mr. Wallace Brownlow also gave able assistance. The *ensemble* left something to be desired.

GAIETY THEATRE.

THE burlesque of *Don Juan* takes Byron and not Mozart as its basis, and some bright and pretty music has been supplied by Herr Meyer Lutz, who has a great facility for catching the popular ear. The *Don Juan* is a bright and clever young lady, Miss Hylton, whose experience has hitherto been in the music halls, but she sings in better style and acts with greater effect than could have been anticipated, considering her previous training. Her success was most decided. Many of the choruses and the dance music proved attractive.

POPULAR CONCERTS.

At the concert of Nov. 4th, the Quartet in E flat of Mendelssohn was admirably performed by Mlle. Wietrowetz and Messrs. Ries, Gibson, and Becker, the latter being associated with Mr. Henry Bird in the Sonata in A major of Boccherini. Mr. Leonard Borwick played splendidly in Schumann's *Kinderscenen*; Miss Florence Hoskins sang Mr. Santley's graceful *Ave Maria*. On Nov. 6th Lady Hallé reappeared, and was most cordially greeted as the leader of a Beethoven Quartet, being associated with Messrs. Ries, Gibson, and Becker. She also played the adagio from Dvořák's Violin Concerto in A minor, and as an encore Lady Hallé gave Gade's "Springuelle." Mr. Leonard Borwick was remarkably successful in his performance of Chopin's "Funeral March" Sonata, and joined Herr Becker in Beethoven's Sonata in D major. Miss Damian was the vocalist. At the concert of Saturday afternoon, Nov. 11th, Herr Schönberger played Schumann's Sonata in G minor, Op. 22, and was heard with Lady Hallé and Mr. Whitehouse in Schubert's B flat Trio. Lady Hallé played the *Benedictus*, *Berceuse*, and *Saltarello*, from Dr. Mackenzie's six pieces for the violin. Mr. William Nicholl was the vocalist, and gave songs of Grieg and Brahms. The return of Signor Piatti on Monday, Nov. 13, was a welcome event to the patrons of the Popular Concerts. The great violoncellist played by desire the *Andantino*, *Presto* and *Vivace* from his own Concerto in C major, which was performed at these concerts eight years ago, and it need hardly be said how finely he played. In tone, expression, and execution it was an almost perfect performance. He was thrice recalled, and the audience would not permit him to quit the platform until he had played another piece. Miss Fanny Davies had also an enthusiastic reception in a selection from Chopin's Preludes—

delightful little works, and delightfully performed. Miss Amy Sherwin was the vocalist. On Saturday, Nov. 18th, the quartet by Saint-Saëns, in A flat, Op. 41, was played, and Signor Piatti gave a Sonata by Valentini, two centuries old. Miss Fanny Davies, in a suite of Handel, was very successful, as was Miss Liza Lehmann in her songs. On the following Monday the Quintet of Goldmark, for pianoforte and strings, was a welcome novelty. Herr Schönberger was the pianist, and also played Beethoven's Sonata in A major, Op. 101, Lady Hallé being heard in Tartini's "Trillo"; Schubert's quartet in A minor concluded the concert.

CRYSTAL PALACE CONCERTS.

THE concert of Nov. 4 was mainly devoted to Mr. F. H. Cowen's romantic legend, *The Water Lily*, which was first tried at the Norwich Festival. The choral passages were given in creditable style by the Crystal Palace Choir, and Miss Emma Juch, Miss Hilda Wilson, and Mr. Ben Davies displayed their accustomed ability in the solos. The anniversary of Mendelssohn's death was commemorated by a performance of his Overture to *A Midsummer Night's Dream*, which the orchestra played charmingly. On Nov. 11th, the Overture "The Fire-worshippers," by Mr. Granville Bantock, was performed. It had been heard at a Royal Academy concert, and was again well received. The Symphony of Goetz in F was admirably performed, and the Prelude from *Lohengrin* was interpreted exquisitely by the orchestra, also the transcription by Berlioz of Weber's "Invitation to the Waltz." Miss Beatrice Langley played Bruch's Violin Concerto in G minor with considerable effect. Mr. Plunket Greene was the vocalist. On Nov. 18th M. Siloti appeared. The Moscow pianist had an enthusiastic reception in Liszt's arrangement of Schubert's Fantasia in C. He also played Chopin's Ballade in A flat, and other pieces, including Tchaikowsky's Romance. M. Siloti made a most successful *début* at the Palace. It was the first time an English audience fully comprehended and appreciated his unquestionably great powers. The Symphony was *Harold in Italy* of Berlioz, which the orchestra played finely, the solo for the viola being admirably interpreted by Mr. Krause, who was excellent alike in execution and style. The *Leonora* Overture, No. 3, we have heard go better, but the *Rosamunde* Overture of Schütz, given in memory of the composer's death, was well-nigh perfect. Mrs. Hutchinson sang an air from *Euryanthe* moderately well; she was more successful in two quaint songs of Scarlatti.

LONDON SYMPHONY CONCERTS.

THESE excellent concerts commenced on Wednesday, Nov. 8th, when in memory of the Russian composer, Tchaikowsky, his beautiful Elegy for strings was performed. The Symphony of Brahms in C minor was finely played, and Mr. Henschel was cordially complimented as conductor. Mlle. Frida Scotta was successful in the G minor Violin Concerto of Max Bruch, and she also played the Romance of Svendsen. Mr. Plunket Greene was the vocalist, and the concluding item was the flower maidens' scene from *Parsifal*, given with excellent effect. The feature of the concert of Nov. 23rd was the brilliant success of M. Paderewski in his Polish Fantasia.

SARASATE CONCERTS.

THE Sarasate Concert of Monday, Nov. 11th, had for one of its chief points of interest the D minor Sonata for pianoforte and violin of Schumann. This work is not so attractive perhaps to amateurs as the Sonata in A minor, but the performance by Señor Sarasate and Madame Berthe Marx was in every respect admirable. The popular Spanish violinist played Raff's fanciful and imaginative piece "La Fée d'Amour," in which the delicacy and refinement of his style captivated the audience. He also gave a Suite by Bernard, and a solo of his own, and in response to a demand for repetition played Chopin's Second Nocturne in E flat in his most expressive manner. Madame Berthe Marx was heard at her best in the difficult and effective Fantasia by Liszt on airs from *Don Juan*. There was, as usual, a very large audience.

M. PADEREWSKI'S RECITAL.

ST. JAMES'S HALL was not large enough to contain all the admirers of M. Paderewski, who flocked to hear his recital on Tuesday, Oct. 30th. The great pianist was in wonderful form, astonishing and delighting every amateur present. It was difficult to say in which piece he was most successful, for in passages of force his energy was astounding, while in delicate movements his graceful pressure was equally remarkable. But M. Paderewski might have chosen something fresher than "Home Sweet Home" with variations.

ROYAL CHORAL SOCIETY.

At the opening concert of the season, Nov. 2nd, a tribute was paid to the memory of Gounod, who was first connected with the Albert Hall in 1871, the year when it was opened. The composer, like so many of his countrymen, had taken refuge in London during the siege of Paris. The work chosen for the first concert was the *Faust* of Berlioz, in which Madame Moran-Olden was to have been heard, but owing to indisposition she was absent. Mrs. Hutchinson took her place, and Mr. Ben Davies sang the music of Faust, Mr. Henschel being a most successful representative of Mephistopheles. Sir Joseph Barnby conducted with admirable results. On the 23rd *Israel in Egypt* was given.

MISCELLANEOUS MUSICAL ITEMS.

THE performance of Auber's *Fra Diavolo* at Balmoral by command of Her Majesty appears to have been very successful. A pianist from Constantinople, named Sevadjan, gave a recital at Prince's Hall, on Wednesday, Nov. 15th. He is of Armenian parentage, and played in public at a very early age, but his style and execution have hardly the vigour and decision to enable M. Sevadjan to compete with the famous pianists of the present day. In the lighter kinds of music he has a certain grace that is pleasing. Nov. 27th being the fiftieth anniversary of the production of Balfe's *Bohemian Girl*, Sir Augustus Harris announced an afternoon representation at Drury Lane Theatre. Professor Bridge's Gresham lectures at the City of London School were well attended. The sum presented as a testimonial to Sir Augustus Harris will be employed by him in the purchase of three Steinway grand pianofortes as prizes for the students of the Royal Academy of Music, the Royal College, and the Guildhall School. The first recital of M. Siloti, the Moscow pianist, on Nov. 22nd, at St. James's Hall, was very successful.

Musical Notes.

THE funeral of M. Gounod, though an imposing spectacle, and a touching ceremony, had little musical interest, the service, by desire of the deceased, being sung simply in plain chant. A committee has already been formed to take steps for the erection of a monument to the illustrious composer, and a site has now been chosen in the Parc Monceau. It does not appear that foreign nations are invited to contribute, but seeing how close was the connection of M. Gounod with this country, it cannot be doubted that some steps will be taken to honour his memory. A very large number of messages of condolence have been received by the family and by the official representatives of the State, but England seems to have been represented solely by Her Majesty in her private capacity, and by the Westminster Orchestral Society, the Philharmonic apparently ignoring the occasion, though M. Gounod was an honorary member of the body, and had written works for the Society.

ACCORDING to *Le Ménestrel*, *Faust* had been performed in Paris 948 times up to the end of last year; a revival has been for some time past in preparation at the Opera, and it seems pretty certain that if the composer had lived a few weeks longer he might have witnessed the 1,000th

performance of his work. *Roméo et Juliette* had had 509 performances up to the same date.

GOUNOD has left portions of an opera entitled *Maitre Pierre*, that is, *Pierre Abelard*, but for some reason he seems not to have cared to finish the work. His last work is said to be three religious pieces, written for the approaching celebration of the eleventh centenary of the basilica of Loretto.

THE directors of the Grand Opéra announce that in consequence of the time occupied by the preparation for the grand Russian fête, and the numerous repetitions of it which have been given, it will only be possible to produce Chabrier's *Gwendoline* and Massenet's *Thais* this season, and the production of *Tristan and Isolde* must be deferred till next October—a postponement which will probably surprise no one, and disappoint very few. Reger's fine opera, *Sigurd*, has been revived, with Mme. Caron as a superb Brünnhild, and three new singers, MM. Gibert, Bartet, and Gogny, have made their *débuts* without attracting any particular notice.

It is reported that arrangements have been made for an early production of Verdi's *Otello* at the Grand Opéra.

M. CARVALHO has been negotiating with Mlle. Van Zandt for the lady's reappearance at the Opéra Comique, but without success. Mlle. Wyna, a *débutante* fresh from the Conservatoire, was well received as Mignon, and Mlle. Petrini, a young singer who has made some sensation in Italy and elsewhere, appeared with great success in *Lakmé*. Bruneau's *Attaque du Moulin* was produced on November 23rd with success.

M. MASSENET has three tasks on his hands. He has undertaken to turn the part of the hero in his *Werther* from a tenor to a baritone, in order to adapt it to the voice of Maurel, who wishes to play the part. He is writing a one-act piece, *La Navarraise* (a commission, it is said, from Sir A. Harris), for Mlle. Calvé, who will produce the piece next season in London; thirdly, he is writing a sequel to his *Manon*, entitled *Le Portrait de Manon*, in one act.

A NEW Société des Grands Concerts, with M. Derenbourg as founder and general manager, and M. Colonne as sole artistic director, has been founded, to give lyric and dramatic recitals (without costumes or action) in the Eden Theatre. There is to be an orchestra of 120, a chorus of 100 (only?), and soloists of the highest eminence. A crowd of important works, new and old, native and foreign, are promised, and the series was to begin on November 21st with Massenet's *Marie Magdeleine*.

THE first two of M. Colonne's Concerts du Château were mainly devoted to Russian composers, the second two to the works of Gounod, and at the fifth the four symphonic poems of M. Saint-Saëns were all given, with the C minor symphony of Beethoven, etc. M. Lamoureux, having returned from his successful tour through Belgium and Holland, began his concerts on November 5th.

AN interesting incident of M. Gounod's last visit (it was in 1889) to Antwerp, where he was almost more popular than in Paris, is told in the *Ménestrel*. He was present at a performance of *Faust*, in which the part of Marguerite was being played by Mme. Albani. Though much fatigued, he was persuaded to conduct the third act, and soon became so interested that he insisted on directing the fourth also. Meanwhile the prima donna, stimulated by the sight of the composer, sang her share in the final trio with such passion and fervour, that Gounod, excited by the unusual enthusiasm provoked by the scene, burst into tears, and was scarcely able to finish the opera. A scene of wild enthusiasm followed.

"FAUST" was given at Antwerp on the Sunday following the composer's death—the "Marche Religieuse" being

played after the third act, and the "Ave Maria" sung by Mme. Cagniard-Verhees, wearing a black veil over her costume as Margaret, and surrounded by the other artists, also in black. The theatre was crowded, and hundreds were unable to procure even standing room.

THE Berlin Royal Opera Company are giving a Mozart-cycle, including all the composer's operas, even *Bastien* and *Die Gärtnerin aus Liebe* (in the new adaptation of Max Kalbeck). The cycle began on November 24th with *Idomeneo*, and will terminate on December 5th (the anniversary of the composer's death) with *Die Zauberflöte*. Ferdinand Hummel's new opera, *Mara*, has been very successful, has already been given many times, and is described as the best one-act opera of our day, written by a German composer. As this is the author's first work for the stage, he is to be heartily congratulated. There is a report that the German Emperor has desired (ordered?) the early production of Sir A. Sullivan's *Ivanhoe*, but it is believed that the composer desires to make some alterations in his work, and withholds it till these are complete.

AMONG the orchestral concerts of the month at Berlin are three Philharmonic, two directed by Levi (of Munich), and one by Schuch, of Dresden. At one of the former, Bruckner's Symphony in D minor (the one dedicated to Wagner) was the chief feature, but had a very chilling reception. At the concerts of the Kgl. Kapelle, under Weingartner, the chief items have been Tschaiikowsky's *Romeo and Juliet* Overture, Goetz's Symphony and Smetana's Overture to *Die verkaufte Braut*. Mme. Bloomfield-Zeissler, the American pianist, has produced a remarkable impression at her two concerts, and is recognised as a pianist of a very high order. Mme. Amalia Joachim has resumed her wonderfully interesting Lieder-abende, in which she sings songs of all nations—about thirty on each evening—in perfect style, admirably accompanied by Dr. Reimann. Lastly, the Philharmonic Choir, under Dr. Siegfried Ochs, has given another performance of Tinel's *Franciscus*, a work which was also performed on the same day at Leipzig, and which is now making its way in every part of North Germany.

THE Berlioz-cycle at Carlsruhe has deservedly attracted great notice. The performances which took place during the week, November 5 to 12, included *Benvenuto Cellini*, *Beatrice u. Benedick*, *La Prise de Troie*, *Les Troyens*, and a concert at which the *Symphonie Fantastique*, two movements of the Harold symphony, the *Roi Lear* Overture, and the set of songs entitled, "Nuits d'été," were performed. It seems a pity that a place could not be found for the *Roméo et Juliette*, which contains some of the author's most exquisite music. All the performances were admirably conducted by Herr Mottl, who has now conclusively shown that a devotion to Wagner is not inconsistent with profound admiration for the greatest of French composers. Of the executants, Frau Mailhac (Dido and Beatrice), Frau Reuss (Cassandra), Fräulein Fritsch (Teresa and Hero), Herr Nebe (Fieramosca and Somarone), and Plank, particularly distinguished themselves. The whole scheme was excellently planned and admirably carried out.

THE Coburg prize opera of Paul Umlauf, *Evanthia*, was produced at the Stadttheater of Leipzig on October 24th, and received with much favour, though the performance was not what it should have been. Umlauf's work is clearly forging ahead of the opera which the judges bracketed with it. Another novelty at the same theatre is *Im Brunnen*, a comic opera in one act by Wilh. Blodek (October 29th). It is rather surprising to find that the critics of some of the papers (Herr Bernsdorf, of the *Signale*, etc.) speak of this work as a new

one by a living composer. Blodek was a Bohemian who died in 1874, and his opera was originally produced at Prague in 1867. However, it is described as remarkably melodious, and generally well written, but, like most Czech comic operas, it suffers from a trivial and foolish libretto.

THREE new operas of the last month are *Hagbart und Signe*, by Richard Metzendorff, Weimar, October 15th; *Clare Deltin*, by Meyer-Olbersleben, also at Weimar, November 2nd; and *Erlöst* (Redeemed), by the Swiss composer, Franz Curti, produced at Mannheim November 6th. Of these, the first is the most elaborate and important in dimensions, but which (if any) deserves to live a long life must remain for future judgment. The second mentioned is its composer's first stage work; Curti has already had great success with his *Hertha* in many German and Swiss towns.

AMONG the novelties to be produced at the Philharmonic Concerts of Vienna are a new overture to *Sappho* (Grillparzer's?), and a Scherzo, Andante, and Finale (to, or from, what?), by Goldmark, and a Symphony in E flat by the Bohemian composer, Fibich. Grieg's second suite from *Peer Gynt*, and Brückner's second symphony, are also to be given.

THE conditions for the new German opera prize competition of Prince Luitpold of Bavaria are now published; works (which must not have been publicly performed) may be sent in up to November 1st, 1894, and the decision will be announced on March 12th, 1895. Competitors must be Germans or Austrians. The prize is 6,000 marks (£300).

A SOCIETY of amateurs at Strasburg proposes to give a performance of a play, *Der Pfingstmontag* (Whit-Monday), in the Strasburg dialect, written by G. D. Arnold in 1818. This piece was greatly admired by Goethe, and it has one character so strikingly similar to Beckmesser that one may well suppose Wagner to have read the piece and borrowed some features for his own conceited Meistersinger. Many of the incidents which befall Beckmesser are almost identical with those which happen to Melbrüh in Arnold's play. It is neither improbable nor at all derogatory to Wagner to suppose that he had read the piece, and taken some hints from it.

Manon, the *Manon* of Puccini, not of Massenet, was produced at Hamburg on November 7th, in a German version, for the first time in Germany, with great success. The *Allg. Musik-Zeitung* says that the music is characterised by extraordinary warmth and passion, and shows the young Italian to possess a remarkable dramatic faculty. Puccini, it says further, treats the orchestra with great delicacy. The *Signale*, however, says that the great objection to the opera is the incessant din in the orchestra. We cannot decide which authority is right on the point.

THE new Philharmonic Orchestra at Munich, founded by Dr. Kaim and conducted by Herr Winderstein, began its career in a very brilliant fashion with a concert on October 14th, at which Herr Stavenhagen, the pianist, played his own concerto, and Alfred Krasselt, the young violinist, Spohr's D minor concerto. Bizet's suite from "L'Arlésienne" and (once more) Smetana's popular overture to the *Verkaufte Braut* were the show-pieces for the orchestra. This, it appears, was a "classical" concert, but it is intended to give also, "popular" symphony concerts.

THERE is, if we may trust the *Musikalisches Wochenblatt*, one town in Germany where the symphonies and other great works of Brahms are almost unknown. This is Weimar, and a great sensation has been produced there

by the fact that Carl Halir, the famous violinist, has been suffered to perform the Violin Concerto. He also performed a new concerto of his own composition, said to contain some very beautiful passages.

THE firm of Simrock (of Berlin) announce the early publication of two new sets of piano pieces by Brahms: *Intermezzo, Romanze, Ballade*, etc. Op. 118; and *Intermezzi, Rhapsodie*, etc., Op. 119. But we hope Brahms has something more than this nearly ready for us.

SIEGFRIED WAGNER is determined to appear as a conductor, and he proposes to revive his father's symphony—perhaps at Hamburg, where, it is said, he is engaged to conduct.

THAT prolific composer of operettas, Richard Genée, has just added another to his lengthy list, *Freund Felix*, of which he is not only the composer of the music, but also joint author (with L. Herrmann) of the book of words. The operetta did not fail to obtain the usual success, when produced at Berlin, on October 14th.

THE past month has produced a whole crop of musical jubilees of various kinds in Germany. First comes that of the firm of Schott and Sons, who celebrated the 125th anniversary of its foundation, in 1768. This is ingeniously linked with their centenary by the publication of a facsimile edition of the manuscript of the poem of *Die Meistersinger*, an opera which was produced in the year when the firm reached its centenary. On November 7th, the piano-manufacturing firm of Julius Blüthner celebrated its 40th anniversary. On November 16th, a half-century elapsed since the day when Dr. Reinecke, then a young man of 19, made his first appearance at one of the Gewandhaus Concerts, of which he has now been for 33 years the esteemed conductor. Next day, November 17th, the veteran Friedrich Grützmacher, the famous 'cellist, completed his 50 years of work. There are others, too, whom we can only congratulate without more specific mention.

TSCHAIKOWSKY'S last opera, *Iolanthe*, has been very favourably received at Copenhagen, partly, perhaps, because it is a setting of one of the most popular of Danish dramas, the *King René's Daughter* of Henrik Hertz. The Concert-Verein, the second oldest concert-giving institution of Copenhagen, has been dissolved for want of adequate support, after an existence of 17 years. A new series of concerts, styled Philharmonic, has been begun, at the first of which, conducted by Herr Grieg, the composer produced a new (?) orchestral suite, "Sigurd Jorsalfar." This, however, is probably only new as an orchestral piece, for music to this piece was produced with the drama in 1872, and some of it published for piano as Op. 22.

MADAME NORDICA and Herr van Dyck are said to have been chosen to play Elsa and Lohengrin at Bayreuth next year. *Nous verrons*.

SIG. VERDI completed his 80th year on October 9th, and was the recipient of a vast number of complimentary messages from all sorts of distinguished persons—from the King of Italy downwards.

THE long-talked-of opera, *I Medici*, by Sig. Leoncavallo, author of the enormously popular *I Pagliacci*, was produced at the Teatro Dal Verme of Milan, on November 9th, with apparently fair success, which did not rise to the dimensions of a triumph. Sig. Leoncavallo, like Wagner, loves to write his own libretti, and in this case he has done it with much skill, but with rather too much development. Unfortunately, he seems to have borrowed from Wagner not only the notion of being his own librettist, but a good number of musical ideas and phrases, so that, with all his skill in treatment, the opera is far too much a patchwork of reminiscences. The first

and third acts are superior to the second and fourth, but it is clear, on the whole, that the author has attempted to cover too much ground in his book, and that his own musical resources are not rich enough to enable him to treat such a subject on such a scale. The representatives of the four chief characters were:—Giuliano de Medici, Sig. Tamagno; Lorenzo, Sig. Beltrami; Simonetta, Siga. Stehle; Fioretta, Siga. Gini-Pizzorni, of whom the first and last particularly distinguished themselves. There were three encores (notably for a septet in act 3), and over twenty calls for the composer. The opera was put on the stage with great magnificence, but for the present the production cannot be chronicled as more than a fair success.

THREE days after the production of *I Medici*, on November 12, the enterprising *impresario* of the Dal Verme Theatre, Sig. Sonzogno, the publisher, and grand champion of the young Italian school, placed before the public the new opera, *Signa*, of our countryman, Mr. F. H. Cowen. For this he deserves hearty thanks, and it is much to be regretted that by his subsequent behaviour he has alienated those sympathies which his previous conduct had gained him. The reception of Mr. Cowen's opera by its first very distinguished, if not very large, audience was extremely favourable, and everything promised well for the work, when Sig. Sonzogno, irritated apparently by a rather unfavourable criticism of *I Medici* in an English paper which came under his notice, took it into his head that Mr. Cowen had something to do with the article in question, and, under the influence of this absurd and insulting idea, declared that the second performance of *Signa* should be the last. It is a most regrettable affair, for all the accounts of *Signa* which have come to hand describe it as a most interesting work of great skill and charm. It cannot be doubted that it will be heard in this country before long. It must be observed that the artists of the Dal Verme, though fairly capable, were none of them of any remarkable excellence.

WE would call attention to the prospectus of the Westminster Orchestral Society, than which none better deserves support. In the coming season three orchestral and two smoking concerts will be given. English music here finds a warm welcome, and at the third concert, among other novelties, a suite for orchestra, by Mr. C. L. Williams, of Gloucester, written for the Society, will be given.

THE two prizes of ten guineas each offered by the Bristol Orpheus Glee Society to students of the Royal Academy and the Royal College for an unaccompanied glee for male voices in five parts, have been won by Mr. Charles Macpherson, of the Academy, and Mr. H. Walford Davies, of the College.

A WELL-DESERVED testimonial is to be presented to Mr. Kuhe, the well-known pianist and teacher, on his seventieth birthday, December 10.

AN influential committee has been formed to take steps for founding a scholarship at the Guildhall School of Music in memory of Mr. T. Wingham, who was a professor there for some years.

DEATHS.—Of the great Russian composer, Peter Tschai-kowsky, who died November 6, very suddenly from cholera, an account will be found on another page.—Compared with this great loss, the other deaths of the month are not of great importance. Josef Hellmesberger, who only lately retired from the posts of Kapellmeister of the Hofoper of Vienna and Director of the Conservatorium, died on October 24, in his 64th year. He will probably be best remembered as the founder of the Hellmesberger Quartett (in 1849), which did so much for the popularity of chamber music in

Vienna, from 1849 to 1887, when he yielded the post of leader to his son. He was, also, for many years conductor of the concerts of the Gesellschaft der Musikfreunde. To the outside public, he was known as a man of caustic wit, whose numerous *bon-mots* were in constant circulation in Viennese society.—Theodor Wachtel, the famous tenor, died in Frankfort, on November 14, at the age of 70. The son of a jobmaster, he drove coaches and cabs until discovering that he possessed a wonderful voice, he got some vocal training and took to the stage. He never became a real artist, either as singer or actor, but his phenomenally powerful and beautiful voice made him always acceptable. He made his appearance in London in 1862, in the opera of *Lucia*, but made no great sensation.—Alfred Quidant, the eminent pianist, died at Paris on October 9th.—Ernest Cahen (died November 8, *et. 65*) was a French composer, who began by winning the second Grand Prix de Rome, produced two or three operettas with little success and settled down to a life of teaching.—Mr. T. Hill, head of the well-known firm of organ-builders, died on October 22, aged 72.—Mr. G. A. Osborne, the pianist and composer, died November 16, at the age of 87. He produced much music of various kinds, but it was his numerous pieces of *salon* music ("La Pluie de Perles," etc.) by which he was best known to the general public.

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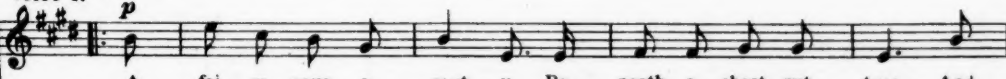
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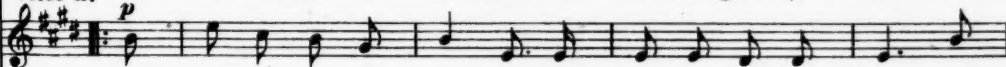
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PIANO.

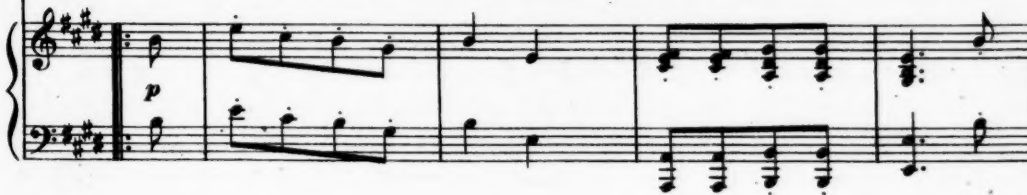
Voice I.



A fai - ry gave a part - y Be - neath a chest - nut tree And
And skies were blue a - bove them And earth was green be - neath And



A fai - ry gave a part - y Be - neath a chest - nut tree And
And skies were blue a - bove them And earth was green be - neath And



asked her lit - tle fai - ry friends And first they all had tea Their
sun - ny rays of gol - den light Did stream a - cross the heath It



asked her lit - tle fai - ry friends And first they all had tea Their
sun - ny rays of gol - den light Did stream a - cross the heath It



ta - ble was a mush - room Their plates were pan - sies fair They
was a time of glad - ness A sum - mer's day of joy And

ta - ble was a mush - room Their plates were pan - sies fair * They
was a time of glad - ness A sum - mer's day of joy And

drank their tea from but - ter - cups Of pur - est gold and rare And
all the fai - ries' hap - pi - ness Was quite with - out al - loy

drank their tea from but - ter - cups Of pur - est gold and rare
all the fai - ries' hap - pi - ness Was quite with - out al - loy

all the time such mu - sic Was played by hum - ble bee And o - ver head a

Hum

con Ped.

choir of birds Poured forth their song with glee The blue bells nod.ding gent - ly Rang

pp

Hum

pp

sempre Ped.

out their silv'ry tone And all the in-sects round a-bout Did buzz and chirp and

And oh the buns and hon - ey And oh the jam and cake It
drone But now the sun was set - ting 'Twas time to go a - way And

And oh the buns and hon - ey And oh the jam and cake It
But now the sun was set - ting 'Twas time to go a - way And

was a feast of dain-ty things For a-ny king to take And oh the fun and
all the bees and dra-gon-flies Had ceased to sing and play It was a charming

laugh-ter And oh the mer-ry jests And oh how pleased the fai-ry was To
par-ty Each lit-tle fai-ry said And when they'd sung a part-ing song They

see her fai-ry guests.
all went home to bed. (*K. R. Moffat.*)

see her fai-ry guests.
all went home to bed.

p

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"NEW SONGS.—The latest songs of Grieg, published in the Peters edition (Augener and Co.), contain much that is worthy of the composer's reputation, though there is little that will enhance it. The charming 'Grass,' set to Heine's words, and the sombre 'Der einsame, Gedanke mein,' to the well-known words by Geibel, are the most beautiful of Op. 48; in Op. 49, all of which are set to words by Holger Drachmann, the accompaniments will deter most of the incompetent from even essaying them; these more elaborate works are all graceful and interesting. Three books of songs by F. Delius show the strong influence of Grieg; the composer is bent on puzzling even the best readers as when he writes a passage in A sharp major without using its enharmonic equivalent. The songs are thoughtful and well written. Another stumbling-block to incapable accompanists is the set of three very clever songs by Isabel Hearne, more especially 'Bird Raptures,' set to the well-known lines of Christina Rossetti. All three are well worthy of attention, for all are musically and original. In a later group by the same composer, 'My lady's heart' and 'I love your look' have considerable charm and deft grace. Edith Sweptstone's 'Foreshadowing' is a well-constructed song with a violoncello obbligato, and a set of three lyrics to words by Mr. W. Black, show the hand of an accomplished musician; and more than one of C. A. Lidgays album of four songs to words by Heine is worthy of vocalists' attention. As over 70 songs by Mr. Emil Krenel are among the publications of the firm, it is manifestly impossible to notice them here as fully as they deserve. The two with violin, Op. 8, the ten called 'Pastoralia,' the finely-conceived ballad of 'The Turkish Lady,' Op. 11, the vigorous 'Schelm von Bergen' in Op. 14, the interesting setting of Campbell and Shelley in Op. 15, the effective 'When Napoleon was flying' in Op. 17, and the suave 'Abends' in Op. 23, are all the work of an earnest and cultivated composer, many of them containing passages of real originality and beauty. A group of four songs by C. Wood, contains setting of some old-world poems; the best of them, Suckling's, 'Why so pale and wan?' is spoiled by the unnecessary alteration of the final outburst. 'How can the tree but waste?' has more spontaneity than some of the others. A set of six songs by Mr. MacCunn contains some specimens of the composer's better class of work; 'Wishes' is a graceful little song; 'Doubting' is sufficiently expressive, though not particularly well written for the voice; and 'Hesper' has plenty of opportunities for effect. A pretty 'Message to Phyllis,' by F. J. Simpson, and a melodious 'Parted Lovers,' by M. Bergson, issued with and without an obbligato part for violin or violoncello, which may be recommended, are sent by the same firm. A really delightful book is the volume of 'French Rounds and Nursery Rhymes,' edited by C. Lebourg, and provided with both French and English words, and directions for playing the various games with which most of the songs are connected. The lovely 'Chevalier du Guet,' 'Roi Dagobert,' 'Au clair de la Lune,' 'Gentil Coquelicot,' and many other favourites will be found, and it is only fair to say that in nearly all cases the whole of the original words have been given, or at least as many of them as could possibly be considered fit for nursery use. Twenty-two stanzas of 'Malbrook' will probably be enough for anybody. It is perhaps a pity that the immortal 'Frère Jacques' is given as a canon 'two in one,' not, as it should be, in its proper guise of a canon 'four in one.'—*The Times*, March 3rd, 1893.

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Review of E. Prout's Text-books (continued).—

little else than age to recommend them, he has provided others supported by references to fugue works by the greatest writers. In describing a fugue as a composition in 'ternary form,' Mr. Prout says: 'The first section extends as far as the end of the last entry of the subject or answer in the original keys of tonic and dominant. The second or middle section begins with the commencement of the first episode, which modulates to any other key than that of tonic or dominant; and the third or final section begins with the return of the subject and answer.' The features of each section are admirably delineated, and the construction of the whole fugue is clearly explained and aptly illustrated. As text-books, Mr. Prout's theoretical treatises will doubtless take the position of standard works."—*The Daily Telegraph*, March 17th, 1893.

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